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New music composition in computer-assisted environments

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NEW MUSIC COMPOSITION IN COMPUTER-ASSISTED ENVIRONMENTS

A thesis submitted in partial fulfilment of the
requirements for the award of the degree

DOCTOR OF CREATIVE ARTS

from

UNIVERSITY OF WOLLONGONG

by

DANIEL BLINKHORN

BMus(Hons), MMus(AIM), MA(R)(UW)

FACULTY of CREATIVE ARTS

2007

Thesis Certification

CERTIFICATION

I, Daniel Blinkhorn, declare that this thesis, submitted in partial fulfilment of the requirements for the award of Doctor of Creative Arts, in the Faculty of Creative Arts, University of Wollongong, is wholly my own work unless otherwise referenced or acknowledged. The document has not been submitted for qualifications at any other academic institution.

Daniel Blinkhorn

18th July 2007

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Abstract

The focal point of this DCA thesis is the development of an original body of creative audio and audiovisual work gravitating around computer-assisted compositional environments. Integral to this is an exploration of my acoustic, electroacoustic and audiovisual works generated through intensive investigations into computer music software.

This written documentation supports the major part of the DCA submission, a folio of nine original compositions. Its purpose is to chronicle, typify, and contextualise the creation of these works, to galvanise the aesthetic foundations of the pieces and to illustrate compositional techniques that I have developed during my DCA candidature.

The structure of this exegesis is in two parts that support the research methodology of reflective investigation. In part one I will present an overview of influences, aesthetics and conceptual ideology pivotal to my compositional process. In part two I will put forth and analyse each of the compositions in the creative folio, discussing numerous creative applications applied to computer music software.

Contents

PART ONE

Chapter One: Introduction	4
Creative applications for Personal Computers.....	5
The Appeal of the Electroacoustic Medium Within my Music.....	7
Chapter Two: Sound, Space and Diffusion in my Musical Works.....	12
Computer Software in my Electroacoustic Music.....	14
Adapting Commercial Software Applications to Meet my Artistic Resolve.....	16

PART TWO

Chapter Three: Work 1 - <i>Communication Array</i>	18
Chapter Four: Work 2 - <i>Beyond Reason</i>	31
Chapter Five: Work 3 - <i>Up close – From further away</i>	38
Chapter Six: Work 4 - <i>Air Masses</i>	48
Chapter Seven: Work 5 - <i>emergence</i>	64
Chapter Eight: Work 6 - <i>Resource 14</i>	76

Chapter Nine: Work 7- <i>balanfô</i>	92
Chapter Ten: Work 8 - <i>squeak</i> (<i>‘n bubble</i>)	103
Chapter Eleven: Work 9 - <i>grumble(r)</i>	114
Chapter Twelve: Conclusion	122
 Appendix One: Musical Scores	
Folio of Original Work	126
 Appendix Two: CD and DVD Recordings	
	127
 Appendix Three: Dates of Composition of Original Works	
	128
 Appendix Four:	
Dates of Performances, Citations, Exhibitions and Awards	129
 Works Cited / Bibliography	
	133